

# The Museum of Modern Art

50th Anniversary



## DRAWINGS BY LEADING 20TH-CENTURY SCULPTORS AT THE MUSEUM OF MODERN ART

Drawings remain the life force of the artist. Especially is this true for the sculptor who, of necessity, works in media slow to take realization, and where the original creative impetus must be maintained during the labor, drawing is the fast moving search which keeps physical labor in balance.

-David Smith

Concurrent with its major exhibition of sculpture of the late 1960s and 1970s, The Museum of Modern Art is also showing a miscellany of 30 drawings by 29 of the leading sculptors of previous decades. THIRTY SCULPTORS' DRAWINGS, on view in the Museum's first-floor Far West galleries from May 24 through August 7, features works by such pioneers of modern sculpture as Alexander Archipenko, Umberto Boccioni, Constantin Brancusi, Jacob Epstein, Alberto Giacometti, Jacques Lipchitz, Henri Matisse, Amedeo Modigliani, Joan Miro, Henry Moore, Elie Nadelman, Pablo Picasso, Auguste Rodin, and David Smith, among others. Most of the drawings in the exhibition relate to finished sculpture, and several are studies for architecturally oriented projects. William S. Lieberman, Director of the Department of Drawings, has selected and installed the exhibition.

A number of the works on view relate to specific pieces of sculpture in the Museum's Collection. These include Boccioni's Muscular Dynamism (1913), the British artist Reg Butler's untitled drawing of 1957, Giacometti's The City Square (1949), Julio Gonzalez's watercolor, pen-and-ink work Woman Combing Her Hair (ca. 1941), Jacques Lipchitz's Rape of Europa IV (1941),

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Matisse's Standing Nude (1901-03), and Modigliani's Caryatid (1915).

Frederick Kiesler's plan for a section of the 1947 Surrealist Exhibition in Paris is also included. Two drawings by David Smith, Untitled (Tank Totem) of 1953, and an untitled work of 1959 are recent gifts to the Museum. The latter work was given in honor of Mr. and Mrs. Alfred H. Barr, Jr.

Comparing the drawings of modern sculptors with those of the old-masters, Mr. Lieberman observes that in the work of the latter, "a feeling of structure and bone beneath flesh always exists." This, he says, was a result of sustained anatomical study and life drawing. In the twentieth century, however, while many sculptors continue to focus upon the human figure in their drawings (though some treat it in a machine-like manner), "other sculptors are concerned with abstract form and spatial relationships, sometimes kinetic, that in no way relate to the human figure. Some eliminate space as much as others build within it."

The Museum's exhibition program is made possible with public funds from the New York State Council on the Arts.

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